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The Composer Phenomenon in a Historical Retrospect of an Authorship Idea Formation in European Musical Culture of the Middle Ages

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Abstract --- The article is devoted to comprehension of specifics and formation prerequisites of composer's and musical authorship phenomena historical formation in European culture of the middle Ages. Genesis of composer's phenomenon and individual musical authorship model is considered on the basis of historical, sociocultural and aesthetic-artistic transformations, on awareness about their dynamic's tendencies and general cultural institutionalization of an authorship phenomenon, as well as on an increasing role of individual creativity in an artistic realm. It is stated that multi-ethnic and anonymous culture of oral tradition, folklore and Christian singing practices, as well as instrumental improvisation's traditions, became spiritual sources of this phenomena and turn into a strong foundation of musical professionalism and creative impulse for European authorial music evolution. It is emphasized that process of composer's formation as a creativity subject and professionalism carrier was stimulated by the necessity of everyday vocal-choral practice, conditioned by the spiritual context of time, by intention on theocentric world's picture and religious - Christian outlook dominance. Significant role of secular direction development in the context of music-author's discourse formation and composer's figure assertion in the late Middle Ages is highlighted. Crystallization of two creative composer's types during the late middle Ages - an ecclesiastical ("composer-cleric") and secular composer, whose character and creativity pathos are opposite – is revealed.

Keywords---authorial music evolution, composing, musical authorship sphere, spiritual consciousness, vocal-choral practice.

Introduction

The history of European musical culture and its most significant segment professional music, which can rightly be considered as a history of composer's,

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author's music, has gone through several cultural and historical unique eras. Each of them is distinguished by its own spiritual value, uniqueness and, at the same time, is marked by unity in a number of constitutive intellectual-spiritual aspects. This dialectical essence is a consequence of a personalized authorial origin manifestation associated with the appearance (during this historical stage) of an individual creative personality expressed in a composer's genius (Zalar et al., 2015; Emerson, 1996).

The focus of contemporary artistic practice on a broad, dispersed in time cultural dialogue, on returning to their cultural sources as a kind of spiritual support, its constant desire to "look" into the depths of the centuries in search of truth, necessitates historical formation of the reconstruction processes and establishment of the most significant professional music phenomena in the European art tradition – composer's universe and the field of an individual musical authorship. In this sense, awareness about the specifics of historical formation of composer's figure as a creative personality, author-artist, as well as the generator of new ideas and meanings that receive the status of universal spiritual European culture values, gets its relevance and fundamental importance (Aranovskiy, 1975).

Reference to an art history in its individual-personal, human dimension, as to integral part of cultural-historical process as well as retrospective look on an artistic heritage, which contains valuable spiritual experience and heuristic potential, contributes to times connection and deep dialogue restoration, so essential for modern cultural processes understanding (Mische & Pattison, 2000; Skiadopoulos & Koubarakis, 2004). Revelation of cultural determinants and composer's phenomenon character makes it possible to understand transformation processes in European tradition creativity and to find out the contemporary artistic experience, which expands the established ideas about art sphere in musical culture.

Awareness about cultural significance of the composer's phenomenon and the identification of a unified conceptual and categorical basis, which can link the diversity of ideas about musician-creator's figure in a systemic integrity, explains an appeal to an authorship phenomenon, represented in European culture by various forms and some fundamentally different types, which cover pre-Renaissance, modern-Renaissance and recent periods (Plakans, 2008; Wang et al., 2020). The purpose of this research is to cover both historical-genetic aspects of the composer's phenomenon cultural formation and the idea of individual authorship in the European musical tradition during the pre-Renaissance era, in particular in the epoch of Antiquity and Middle Ages.

Background of composer's phenomenon historical formation in the context of an authorship idea origin in the European spiritual consciousness

Formation of author's musical tradition as a form of individual composer's initiative expression and the emergence of musical concepts creator's figure in European cultural and civilizational space – complex, multi-level and historically determined process that leads its historical count in European cultural and civilizational space since the Middle Ages (Kulowski, 2020; Benefiel, 2005).

This long process took place in the context of a special artistic situation, which developed in the European cultural consciousness under the influence of a set of general historical, socio-cultural and aesthetic factors and reflected the specificity of functional relations in the system "subject – music – object" (Kotlyarevskiy, 1983). He was "included" into the universal concept of an authorship formation, carried out in mutuality and interdependence with oral creativity varieties development, and closely linked to crystallization and affirmation of the most important and interrelated phenomena – musical composition, holistic and fixed system, counter genre, contrapuntal thinking, which form the semantic basis of European musical professionalism of a written type and became a specific reflection of an artistic and historical transition dynamics from oral to written type of communication, from collective to individual model of authorship.

Mentioned transformational dynamics was carried out in the context of Western European music historical uniqueness, the epochs of "parallelism, simultaneous development of two musical creativity types, two cultures interaction and interplay – written and improvisational" (Saponov, 1982). Universal improvisational practice formed "in advance, before the emergence of a musical culture, was based on musical text's mediation between the composition's creator and its written tradition performerer" (Saponov, 1982). As a result of this interaction (almost to the nineteenth century) mixed varieties of musical creativity appeared, reflecting in performing-improvisational-creative arts. Artistic and historical impact of improvisational practice on academic forms, genres, and musical art is enormous.

Understanding of musical authorship's crystallization stages and the composer's phenomenon ascension to an apex of cultural art history necessitates the determination of an individual creativity subject's consciousness, its specific formation on different stages of European tradition historical development, since the Antiquity. The undoubted importance of this (the most striking) epoch for the development of European culture and musical art, its constitutive concepts, determines the need for its concise characteristics. From the perspective of today, the Ancient Age is seen to be an important historical stage of composer's figure emergence as an author, who creates a musical picture of the world, resonates with culture and initiates its intonational existence (Smigielski et al., 2019; Alcivar et al., 2020).

Author and authorship problematics find a special status in Antiquity culture as a result of creator's identification and the meaning reconstruction of fixed primary sources of cultural and historical value (texts by Homer, Plato and other thinkers). Since Antiquity, potential difference between artistic and real world is an important condition of an art being. The archaic model of an authorship, which prevailed during the pre-Renaissance era and was inherent to ancient consciousness, had collectivistic properties. According to this, works of ancient art are conceived as a figurative materialization of collective society representations in accordance with high social humanistic ideals (Shestakov, 2005).

Individual-author's origin, manifestations of which partially appeared already in Antiquity, at that time had no nominal properties and was not openly declarative.

An antique artist is the bearer of a collective consciousness (one of many and equal to him), his authorial personality was leveled and subordinated to an extrinsic-abstract or super-personal ideal. "An antique author is a demiurge who rules over the world's art. But this power is not personal, because it reveals not his own, but collective ideals" (Semenov, 1978). Accordingly, the subjective and personal self being of an artist is not asserted in his work.

In ancient culture, the musical realm was the basis of being, the embodiment of a universe harmony, things and human unity, which contributed to an axiological representation of cosmic and human harmony and the idea of macro and microcosm parallelism. In this regard, the knowledge of musical realm differed with its integrity, and received a cosmological interpretation, also being associated with a universal problem of a "world's harmony". According to an established system, ancient music was not understood as creativity per se and was designated by the term "techne" (Greek – art, skill, ability), which had deep cultural meaning, fundamental importance and wide complex interpretation for ancient Greek culture. Techne was understood as any creative activity that encompass various spheres of human existence, and implied a high mastery of subject's possession (Shestakov, 2005).

In line with this orientation, musical sphere was interpreted from an utilitarian positions in general practice of really existing objects' impersonal production, seen at the same time as a craft, theory, science, art and identified with nature as it seems to be a necessary determinant of other practices existence (educational, military, theatrical and dansat). According to this position, the utilitarian role and status of creativity subjects as well as corresponding system of musical expressive means were asserted in ancient culture. In the process of an ancient world artistic evolution, the role of musical art is rethought, enriched with new rational-theoretical and philosophical ideas (Pythagoras' doctrine of spheres harmony, the concept of Plato's ethos). According to Sukhantseva (2000), "musical per se as a principle, universal modus, as connection with everything was seized in the ancient philosophy intuitions, but it was also mystified in a number, emanation, 'music of spheres'.

Creator's anonymity interpretation is defined by an ancient cosmocentrism of a world's picture, the worldview setting on the person as an "impersonal corporeality" in the Universe system (Widiastuti et al., 2017). Ancient master performed many-sided cultural functions and acted in different personalities – the initiator and practical idea implementer, an aesthetic world's creator and a craftsman, who achieves virtuosity and perfection in his work, realized in aesthetic and practical components unity with the dominance of the utilitarian origin.

Peculiarities of composer's and musical-author tradition phenomena formation in spiritual and religious paradigm of European Middle Ages culture

The semantic parallels that arise in the process of composer's and musical authorship phenomena explication (in the course of artistic and cultural processes of the Middle Ages), appeal to most significant and influential

phenomena for an artistic consciousness of this era. Middle Ages culture, as a systemic integrity, focuses on a theocentric world's picture, on religious foundations of being, demonstrates the orientation of all its manifestations (material, intellectual, soulful and spiritual) to the worldview center, embodied in the complex of religious Christian ideas, which determine all the most substantial characteristics of thinking, including musical one. Musical culture of the Middle Ages was also in the sacred space, developing entirely along the lines of Christian spiritual (Catholic and Orthodox) traditions, within which the concept of an individual "authorship" was unacceptable. In early written texts, as well as in folklore specimens, with their oral function, authorship had a collective character and individual manifestations – some anonymous properties.

According to philosophical-aesthetic and theological ideas, in the context of an archaic and medieval tradition the transcendent Creator of their content recognizes to be the true author of the texts, who "delegates his authoritative powers to a selected community of authorities (scriptors) and reproduces the sacred ideas of teaching, hiding his own individuality. Thus, texts structured that way, are enriched by the comments of reputable interpreters which guide on a correct message understanding". According to Malkov (2010), "First, God as the true creator of its meaning. Secondly, a reputable community of adherents which is chosen by God to preserve and transmit this sacred meaning from generation to generation in an unaltered form. Thirdly, some authoritative representatives of this community who deserved the right to submit teaching in writing" recognized to be authors of the Scriptures, Prophets books, and the Gospels.

Category of an Authority is the basis for understanding of sacred spiritual and musical texts of an objective nature, that exhibit supra-individual, transpersonal transcendental properties. Even the aforementioned name of this time expresses not so much the idea of an authorship in its individual sense, but the idea of "authority" (Averintsev, 1994). The work itself was perceived as the fruit of a collective's life, rather than individual creation. It did not show an individual origin, creativity or style initiated by the subject.

Canonical practice of Christian exegetics, formed within the tradition of sacred texts interpretation (which received a status of holistic interpretation theory with a developed system of explicating content criteria), as well as definition of structural-semantic and other text regularities, largely facilitated the idea of an authorship formation. The idea of philosophical texts interpretation sees the disclosure of message meaning and its authorial conformity as its ultimate purpose. The tradition of sacred texts' commenting and interpreting, which prevailed in medieval culture, significantly influenced the development of an individual authorship per se (due to a gradual inclusion of the commentaries into the rank of authorship) (Malkov, 2010).

This tradition was vividly expressed in the context of individual music authorship phenomenon in connection with musical interpretation practice of sacred primary source melos, which is gradually becoming a holistic tradition with germinative initiative-author's component. Musical sacred canonical texts commentary, the processing of Gregorian melos in Western European tradition served as a powerful impetus for the written type musical professionalism crystallization (Konovalova,

2018). Cult songs singers-commentators – carriers of timeless sacred content – played a similar role in musical authorship formation in Eastern European art space. Musical processing of an Orthodox Christian traditional melos played the decisive role in Eastern European composer's tradition formation.

In the Middle Ages author's cultural status and his role differed from an Antiquity, because of an individual origin's interpretation specificity and the nature of its art reflection. In early Middle Ages culture, individuality is poorly expressed at individual level and felt weakly at social and workshop associations levels, which, in its turn, are also different (Gurevich, 1984). That time compositions are similar both to each other and to a whole type. Instead, "their type per se exists as a wholeness and unconditional personality protected by the tradition". According to Valkova (1994), the confusion or violation of genre canons and certain norms perceived as a threat to creativity laws and even to ethical society structures. "Individuality and inseparable from its originality belong entirely to society, collective, and certain type and class of compositions" (Valkova, 1994). The normativity of medieval art conveyed the idea of large composition's classes individualizing functions, which perceived as a single "supernatural" variant, as an archetype and model. However, despite the canonical nature of medieval art, focused on repetition rather than invention, the music samples are fulfilled creatively. Sample copying perceived as "a touch of universe, or some eternal mystery, and therefore requires the utmost concentration of spiritual energy and thought" (Valkova, 1994).

The Middle Ages artist "is not fundamentally present as a human and personality in a composition, he does not sign it, does not leave traces of his personal individual will in it – he renounces his authorship" (Semenov 1978). The Middle Ages author as an inner-church, spiritual personality becomes a Higher Power leader, creates according to the Higher Will. The presence of an artist as a mediator and conductor of the Absolute Will inside a composition – a sacred act result – is minimized.

Musical art of the Middle Ages as a condition of a composer's cultural phenomenon crystallization

Early Middle Ages music fits into the aesthetic paradigm of an era and reflects the contemporary outlook. Like in Antiquity, music of this historical period, in which the concept of "composition" had not yet emerged, was understood as a component of general ontology and was likened to the Universe. Inherent to this time cosmological and sacral music interpretation has been reflected in numerous theoretical treatises. Among them are six books about music by Augustine (end of the 4th century), a treatise "About musical establishment" by the philosopher, mathematician and political figure Boethius (480-524), fundamental work "About sciences and arts" by M. Cassiodor (490-593), works by I. Sevilsky (560-640) and other works of eminent theorists of the time, who became the "link between ancient and medieval cultures" (Shestakov, 1975).

The content and structure of a musical being were determined by the religious and spiritual worldview of a Middle Ages person, its collective-cathedral liturgical perception of music as a sound temple, and was connected with the life-practical (primarily cult) sphere. Filled with great inner sacred sense, the cult choral

monody organically entered the system of temple action, occupying an important place "in an ensemble unity of visual arts, architecture, literature, theater, which is realized in a medieval cathedral and in the act of a church service, performed inside" (Semenov, 1978). Its liturgical context and divine hue were emphasized by the "practice of acoustically pure vocal intonation. Christian church singing, as a type of musical art, has proved to be largely self-centered, independent. Thereby taking a long course in musical autonomy and becoming, one of the origins of the future European academic music" (Kholopova, 2014; Alforova et al., 2021; Liu & Alley, 2019).

Not separated into an independent form of artistic creativity, Middle Ages music acted in an inseparable unity with performing practice and performed spiritual and practical functions. According to established notions, it was considered as part of seven liberal arts and was not considered as an art in traditional sense. In opposite, the historical evolution of singing and other practices leads in the late Middle Ages to a gradual autonomization of music per se, its realization not only as a science about numbers (along with mathematics) but also (following the notion of antiquity) as an ethical and cognitive sphere – the realm of theoretical knowledge. Noting the coincidence of music entry (along with arithmetic, geometry and astronomy) into the medieval quadrium, O. Sokolov notes that artistic creativity "in that historical era musical creativity was in full accordance with scientific one due to the orderliness of its operations" (Sokolov, 2007). Scientific and mathematical interpretation of musical realm and interpretation of a musician as a certain intellectual, "who acquired musical knowledge by a powerful judgment of the mind" became dominant at that time (Boetsiy, 2012).

The specificity of an artistic act made within the framework of medieval art, which Lotman (2002), attributes in historical poetics to a "ritual art" type and to "aesthetics of identity", is determined by the focus on canonical systems and "performance, not violation of rules". In this regard, Middle Ages music formed an organic symbiosis with music-theoretical teachings and other kinds of musical activity, and "even before an instruments appearance, canon's compliance, ability to show mastery and confidence in arsenal of means in each professional sphere was highly appreciated" (Kyianovska, 2012).

According to an ethico-aesthetic setting of medieval culture worldview, a characteristic feature of early Middle Ages musical practice is anonymity, determined by the leveling of an individual-authorial principle role, subordinated to collective (medieval-guild) creative thinking, which prevails at that period. Acquired from Higher Realms, sacred God-inspired songs were "Divine" music, which explained their anonymity. Neither self-expression, nor the embodiment of author's individual, personal self-being, but comprehension and reproduction of "celestial" songs, reproduction of a divine image transmitted through ancient sacred originals Vagner & Vladishevskaya (1993), were main task of a musician, as well as the iconographer.

The anonymity of this era creativity was considered as an inviolable position. Even withing the author's name "popularity", he considered established canons and ideas reproduction as his mission (Vagner & Vladishevskaya, 1993). During the Middle Ages individual achievements "could be recognized both as for one

master and for the whole guild. Ethical position of a medieval artist was determined by humility and tolerance in every detail of artistic image and object provement, in the case with composer's creativity – the correctness and compliance with strict canon rules, especially since mainly monks often acted as music creators" (Kyianovska, 2012).

The appearance of notation, reformed by G. Aretinsky (995-1050) in the Middle Ages – a special iconic sign system, which allowed to record sound and rhythmic musical texts' organization, became a manifestation of profound transformations in the system of medieval culture thinking properties. Transition to written musical certificates fixation – the most important attribute of composer's creativity – marked the birth of a European professional written culture, based on a musical composition, which differed significantly from improvisation properties. Written texts led to preservation of intonational linguistic expression, served as communicational element and cultural memory expansion factor. The cult of writing led to a musical notation invariant adequacy in European music (Nazaikinskiy, 1982).

The artification of early musical creativity representations, which represents the art of polyphonic melos processing, led to the perpetuation of both musical sample and an interpreter himself, whose originality manifestation served as basis for author's discourse. Situation described made it possible to differentiate composition and performance as varieties of musical activity, which formation H.G. Eggebrecht historically refers to the 11th century (Eggebrecht, 1957). Metrizes – "centralized musical centers in which approximately since 9th century united, universal creative thought began to break into the field of music" (Asafyev, 1971). Played semantic role in composer's and musical authorship phenomena formation during the Middle Ages (the most important period of "intonational accumulation" in European culture). These centers of vocal-choral and instrumental (in particular organ) performance virtuosity, concentrated in large western European cities (mainly France) at monasteries, cathedrals, universities, gradually turned into significant centers of musical culture and education, composer's professionalism, contrapuntal technique mastery. According to Asafvey (1971), "Paris with its intellectualism was the most progressive city in this aspect, and the movement for musical polyphony's practice and theory creation became the dominant joint work of music theorists and practitioners. Here foundations of European music was born, in preconditions of monumentality and in a new quality of awareness about "intervals" phenomenon that reveals itself in musical thought".

San Gallen (Allemann) Monastery, the walls of which raised a plenty of musicians whose activities are partly approaching the composer's one, was a significant intellectual and spiritual center of medieval music culture during the 9th – 10th centuries. In this respect, the multifaceted figure of this monastery librarian as a monk-musician, scientist-theoretician (author of a number of treatises), historian, and poet is quite demonstrative. He also was a bearer of the Notker Zaika (Balbius) (840-912) singing tradition (he is linked to a number of medieval sequences – a special kind of spiritual songs, which became "the first breakthrough of musical creativity in the realm of canonized Gregorian singing" (Asafyev, 1971).

Specificity of a composer's origin and auto-representation in the context of medieval spiritual and musical traditions

Composer's figure origin as an initiating active subject (author) occurred in the depths of medieval spiritual and musical traditions in direct connection with European professional music development – the most important layer of musical culture, which separated in the late Middle Ages (circa from 11th century). In a medieval thought system, music identification as a craft led to corresponding status of its carriers – anonymous musicians, masters, mainly church ministers (who adhered to established norms), as well as folk syncretic artists, secular city music amateurs and semi-professionals (troubadours, truvers, minesinger and other artisan musicians) (Gruber, 1965).

On the path of composer's discourse and musical forms historical development, Ars antiqua era seems to be an essential stage, marked by new creative processes that are equally important for both spiritual and secular art. According to H. Besseler, this period (12th–13th centuries), rises the parallel assertion of an authorship tradition and text as its attribution. According to the researcher – "The new format of Ars antique manuscripts is intended for easier reading and singing. The works acquire "original image" and are recognized as creator's spiritual property" (Andreis, 1974).

M. Bonfeld emphasizes on this period's special role in the history of polyphonic tradition development, in phonetic music layer enrichment, and its modal and intonational-rhythmic content. According to the theorist, Ars antiqua "is associated mostly with spiritual music, which personify the congregational address of the flock to God, grew from a musicalized verbal text (psalm) expression, close enough to inspiration and even pathos (sequences, anniversaries), but there are equilibrium, charity, rejection from emotional extremes, in its basis on the one hand, and rejection of uncontrolled improvisation as incompatible with catholicity – on the other" (Bonfeld, 2009).

The analyst considers "objectivity" as a characteristic property of Ars antiqua music, which comes from psalms, intonationally independent from a text character, and forced by the "semantics of such intonation's sub-signs layer and determined by the lack of dramatic interaction with respect to "character's" singularity" (Bonfeld, 2009). In such music, "lyric-subjective breakthroughs are impossible because of the turned-to-sky subject. which is the universal council of believers" (Bonfeld, 2009). In Ars antiqua era "composer's individual images hidden before in the fog of the early Middle Ages began to outline clearly: history keeps the names of leading musicians, written sources allow us to restore their appearance, sometimes even make it possible to understand the causes and power of their influence on the hearts and minds of contemporaries" (Gruber, 1965).

The coexistence of ecclesiastical and secular traditions and their corresponding creativity modes in late Middle Ages culture, testifies the tendency for humanistic and sacred Spirit manifestation's formation at this time musical sphere. This cultural situation contributed to crystallization of two creative composer's types – church ("cleric-composer") and "nominal cleric – secular composer" Ivanova

(2006), the nature and creativity pathos of which are opposite. The difference between these historical author's types was explained by motivation, creation act orientation, as well as by creative process specifics and creativity phenomenon attitude nature in the culture of this era.

Musical and creative potential of the first type author (a highly educated clergyman) relied on spiritual-choral singing practice and emphasized creativity orientation on higher transcendental entities. Representatives of the second creative type (composers of aristocratic origin and carriers of spiritual dignity at the same time), were focused on secular music creation in conformity with medieval urban culture traditions. The creators of this type are universal personalities who have combined state, social work and musical activity. Despite the combination of creative and spiritual figures in one person, independence of spiritual ranks from the degree of their "closeness" to the monastic life and Church institute in general, was their characteristic feature. "San itself did not imply a strict need of cult music creation" (Ivanova, 2006). Crystallization of composer's figure in cult practice and temple action atmosphere, was carried out simultaneously with the mastery of singing art and musical and theoretical thought development. This process was inherently associated with sacred foundations of being, which imposed on that time composer "an imprint of Divinity, indicating the height of spiritual mission he carried and performed in society" (Devyatova, 2015).

In sacral sphere phenomenon of a musician, who possessed syncretic knowledge and used them in practice, "the properties of spiritual teacher and music teacher were combined" (Devyatova, 2015). According to this, it is important to realize that composer's figure was formed in the sacral sphere, born in harmony of spiritual and professional esotericism, since training in cult musical practices is "not only about singing secrets (musical art) mastering, professional skills, but also mastering a Divine Worship, Divine Knowledge and Self-Knowledge through Sound" (Pospelova, 2004). Profoundly churched bearers of medieval cult music traditions (monks) performed numerous functions (as musicians-practitioners and theory-thinkers) and were initiated into the mystery of sacred musical signs and sacral-esoteric notational doctrine foundations, possessed musical and theological knowledge. Behind the liturgical singing and its graphic representation there was a mysterious nature of knowledge and activity, profound meanings concealment marked by signs and related to an ontological music understanding. According to Pospelova (2004), "the differentiation of music into singing, pray is the main factor of notations esotericism".

Singing practice related to the liturgical tradition and prayer singing, which existed in the bosom of church culture, defined the path of composer's formation as a spiritual person and church author, who resides in the sacred sphere and presents a "type of spiritual reflection" in music. According to S. Khvatova's definition, the church author is primarily a singer and musical texts "commentator", carrier and conductor of a Divine order, reflected in a melodically ordered chant, which is Logos's musical interpretation, and carries the images of Scripture. This author's type is a part of general cathedral business, focused on a strict canon, his role comes down to chant arrangement's normative reading and maintaining (Khvatova, 2011).

The medieval musician – a church servant – had no freedom to choose the object of intonational reflection, his only creativity mainstay were the canonical texts of Sacred Scripture. Author's figure was leveled within the framework of liturgical practice, because his role was determined by protective tendencies, semantic connection with exegetics, norms of Christian scriptures medieval hermeneutics, limited to their musical reading and reduced to musical interpretation and polyphonic processing (Konovalova, 2005). Individualized, original musical-author traits, that show author's will and spirit presence, as well as his personal origin were not allowed to add in the canonical text withing the medieval church practice. Thereby, creativity paradox arises in the medieval culture, the so-called "non-creative art", originated in strict conditions of canon observance (Bernshtein, 1981).

Author's creativity as a manifestation of his spiritual intentions and thinking, showed an orientation on the transcendental origin, reliance on collective, not individual consciousness, and focused on "service and humility", was regulated by the sacred prayer activity orientation and church norms (original integrity) observance, withing the frames of permissible variant enrichment-interpretation of a sacred sample and priori structure disturbance. The will of a medieval author within the Christian tradition was limited, normative, conforming to a humble spiritual service. As a result, the canonical "quasi-composition" was not considered as a result of an author's creativity.

This understanding was determined by the impossibility of the original author's self-expression within the church-singing canon, formed in the medieval Christian tradition as a result of theological Creator figure's interpretation, as well as by canonical interpretation of the creativity phenomenon (as an act of divine creation, which belongs to the Church). The gradual replacement of an anonymous creativity form by an individually-copyrighted, strictly organized nameless canonical specimens with personal creations, endowed with original features, is connected with a creative act rethinking and penetration of the subjective origin into the world of spiritual creation.

The religious-spiritual motivation and creativity orientation on the church service explained the nature of a "church author" subordination to a set of norms and restrictions. Canonical factor predominance over the heuristic, and also originality of author-musician's work determined the peculiarities of his composition's understanding as a collective result, which belongs to the sacred cathedral ministry. Due to preservation of anonymous practices in spiritual and religious spheres (almost until the fourteenth century), only a few names of church medieval musicians became known and thus they consider to be the first composers: 9th–10th centuries – Notker Zaika (Balbulus), Totilon; 11th century – Vipon; 12th–13th – Leonin, Perotin and others.

Different situation arised regarding an artist's personification in the knightly and urban music-poetic culture of the Middle Ages. Thus, starting since 11th–12th centuries, scientists (R. Gruber, T. Livanova, Eggebrecht, Dahlhaus, etc.) noted the presence of more than five hundred medieval secular authors' names. However, the emergence of the composer's author name has become a norm in European cultural tradition only since the fourteenth century. During the

outlined period, on the basis of existing documentary evidence, it is possible to reconstruct the stages of life-creation and personal traits of that time artists-creators (Gruber, 1965).

Arts the Middle Ages is associated with the name of Hildegarde of Bingen (1098 – 1179) – one of the first composer personalities in the history of European musical culture – the German nun-abbess of the Benedictine monastery in Rupertsberg (located near Bingen) (Maddock, 2001). She was a prominent social and religious activist of the Middle Ages, canonized by the Roman Catholic Church and ranked to the Saints with the title of Church Teacher. Being a universal person with deep knowledge and a wide range of various fields interests (scientific, practical and artistic), Hildegarde of Bingen is the author of numerous theology, astronomy, medicine, botany, cookery, art treatises, and also books of mystical visions.

At the same time, the German abbess was endowed with a striking literary-poetic and musical gift and left a large-scale musical heritage of about two hundred samples. Among the significant works of Hildegarde of Bingen – the liturgical drama "Action on Virtues" (current in the Middle Ages by thematic orientation) and numerous monodic songs on Latin and her own verbal texts, intended mainly for Catholic singing practice. Most of the mentioned songs (including antiphons, sequences, reponsors, etc.) are included in the collection "Harmonic Symphony of Heavenly Revelations". The melodic orientation, an increasing role of melismatic origin, tendency to expand the melodic range are special distinction of these works and an indication of initial stylistic identity manifestations.

During the Ars antiqua Paris (Notre Dame) school of vocal-choral polyphony (formed in the 12th century at the Cathedral of Notr-Dame de Paris, France) was an important center of European composer's tradition formation. Written musical texts created by an artists have reached the present day. Vivid representatives of this school – the French composer and organist Master Leonin or Leoninus (1150-1201), who developed the principles of early polyphonic art, as well as his student, named "Master Perotin the Great" (1160 – 1230), both represent an early European stage of the West musical – author's tradition (Gruber, 1965).

Master Leonin – the author of the Great annual ecclesial Songs Book "Magnus liber organi" (which covers about eighty organs, graduals, antiphons), focused mainly on two-tone polyphonic choral melody adaptation techniques and developed his own principles of modal rhythm. The spiritual follower of the foregoing master, Perotin, headed formed around him composer's school, supplemented the Leonin's Book, and expanded the polyphonic practice by three-and four-voiced specimens of elaborated Gregorian monody. Thanks to the activity of abovementioned creators and their adherents (P. de la Croix, R. de Sebilon and others), the author's musical initiative received a powerful impetus for development. A new type of musician-professional emerges in historical arena, perfectly possessing a rational polyphonic technique that was perceived as the most sophisticated achievement, acoustic's sounding logic in the aesthetic paradigm of time.

Thus, inherent to the Middle Ages Christian-religious outlook paradigm, theological anthropomorphism, spiritual Absolute musical practice orientation,

religious consciousness and the Word of God caused the dependence of its creators – musical art bearers (Christian songs singers) from a social artistic-aestetical norms. Within the ecclesiastical tradition, the penetration of the subjective-personal source was significantly restricted. In the sacral sphere musical author acted as a mediator, interpreter (according to the understanding of this concept in exegetics). At the same time, the subjective nature of creativity and individuality of the creation process were leveled, "dispersed" in the array of "supernatural and universal expression of collective ideas" (Vagner & Vladishevskaya, 1993). The intensification of polyphonic writing development and establishment of its structural norms, the approval and dissemination of polyphonic genre models (organum, kondukt, polytext motet) is an evidence of author's discourse strengthening during the Ars antiqua.

Composer's creative figure formation in the dynamics of medieval secular music cultural development

In the European culture of late Middle Ages secular trend in art development plays significant role in the formation of the music-author's discourse and composer's figure establishment. Secular music traditions of the Middle Ages responded to the needs of chivalry (with its cult of a beautiful lady, the norms of courtship for her and the rituals of courtly love) and noble aristocracy, on the one hand, and to the urban environment representatives, on the other. In secular conditions of being, music adopted to life, acquired situational character, which gave rise to the spirit of improvisation and game. These were "Middle Ages musician's non-a priori heuristics manifestations" (Kholopova, 2014).

First fixed specimens of medieval secular music creativity appeared in the 12th century in connection with the musical and poetic creativity of troubadours, truvers, minnesingers, in which the role of individual author's personality was much more prominent. Preserved artifacts of secular music-poetic creativity of troubadours (more than 250 samples) and truvers (about 1500 samples), testify about the level of late Middle Ages musical thinking, genre landmarks, as well as about innovative tendencies in form-making and artistic expression (Gruber 1965). However, a "double" paradox arises regarding the specific's understanding of this period secular musical heritage: on the one hand – the lack of author's names indications, lack of information about their creative life despite the presence of numerous musical manuscripts. On the other – the loss of creative heritage artifacts of well-known in artistic history author's personalities (Livanova, 1986).

Troubadour's generation first representatives: King Richard the Lionheart, Duke of Aquitaine, Guillaume VII, Earl of Poitiers, B. de Bourne, R. de Akeiras, D. Rüdel, G. Reekyor had left a significant imprint on the musical authorship formation in the history of Middle Ages secular music-poetic culture. The creativity of these titled poets-musicians of the late Middle Ages, originally from a knightly-aristocratic environment, reflected a new worldview and consciousness type of a secular author, whose formation was closely related to the phenomenon of urban musical genre and its representatives – jugglers and minstrels. Pointing to a peculiar process of early secular music art forms' formation, initiated by the Provencal chivalry and specific folk rhythm-intonation sources, T. Livanova

emphasizes on the relationship between the musical-poetic creativity of troubadours (carriers of courtly lyricism) and urban musicians-artisans (taking into account all their fundamental differences, observed also in genre and figurative spheres) (Livanova, 1986).

Cultural interaction between the representatives of secular music's different spheres was carried out through joint tours of troubadours and syncretic urban music artists (both performed the functions of worker and song's performer, as well as concertmaster-instrumentalist who accompanied vocal performances of the suzerain). The medieval cultural tandem formed between musically educated troubadours and jugglers (bearers of oral musical tradition), contributed to preservation of secular messages through musical and poetic text's fixation. This gives grounds to claim that the source of knightly culture and musical-poetic lyrics was largely the work of shpielmen, gauklers and other medieval artists. The art of North-French musicians-poets (truvers) - the heirs of the troubadours' artistic experience (carriers of southern French art), presented mainly by the clergymen and wandering chivalry representatives. The creativity of these medieval secular tradition bearers, associated with the names of K. Mouze, Thibo, Count K. de Bethune, and others, focused on urban culture. Among the last truvers is Adam de la Al of Arras (1237-1287) - author of the musical-poetic postural play "The Game about Reben Marion".

Artistic experience of French secular tradition and troubadour's art (which is based on a rhythmically organized melodic origin), greatly influenced on Minnesang – an artistic embodiment of German knightly culture of the late Middle Ages and, in general, on author's musical discourse formation in European artistic consciousness. Among the brightest representatives of Minnesang are: F. Von Gauz, V. Von Fogelweide, N. von Rüwenthal, O. Von Wakelnstein, whose musical and poetic works, along with the testimonies of love-lyrical imagery, exemplify the spiritual-thematic orientation with a shade of Church singing tradition influence (Gruber, 1965). Under the influence of secular music and poetry, new spiritual music phenomena are formed (in particular, the sequences "Dies irae", which is associated with the name of F. Celano, "Stabat mater", authored by Y. Da Todi), and samples of spiritual lyrics (lauda), which became symbols of European cultural tradition, its constant axiological features, began to crop up.

Artistic innovations of Ars nova cultural era significantly influenced the development of the composer's tradition in the late Middle Ages. This era represents the professional musical art of France and partly Italy of the late Middle Ages as a new stage of cultural consciousness development, reflecting the type of rhetorical creativity capable to reproduce emotionally-sensual, musical-poetic origins. In the practice of Ars nova's representatives, traditional canonical norms of musical art gradually lost their orthodox and religious character and anonymity. Traditions of church singing, made during the early Middle Ages, trying to offset the penetration of subjective and personal factors, began to break down during this period. They clearly manifest secular origins and professional music culture tendencies, change fundamentally musical creativity and its result's principle understanding – not as canonical chant, but a model that approaches the work of art and expresses an individual will of the author. Substantial transformations of this period culture testify about the processes of

music secularization, tendencies of musical sphere professionalization, which led to a new understanding of composer as a musical author (with church and secular orientation).

Art ideologist of Ars nova and author of the eponymous treatise (a kind of a new music aesthetic's manifesto) was F. de Vitry – one of the most prominent figures in the fourteenth-century musical culture, composer-innovator (creator of isothermal motet), mathematician, poet and art theorist, endowed with the traits of personal universalism. In his large-scale musical and verbal legacy, which contributed to the expansion of musical-theoretical concepts, F. De Vitry asserted new compositional rules and style of musical writing (metrorhythmic regularities, principles of voice, expressiveness).

French musician, poet, diplomat and cleric Guillaume de Machaut (1300-1377) also was a striking representative of Ars nova secular creators and the most significant composer of the fourteenth century. The name of this large-scale personality of the late Middle Ages is associated with the beginning of individual-author musical era in the European cultural tradition. Musical-poetic talent, virtuosity and this author's creativity influence degree on musical culture made him the most authoritative figure of his era. Poet-musician, intellectual and artist G. de Machaut synthesized in his works the main vectors of medieval musical culture development – spiritual-cult (connected with choral polyphonic practice) and secular (ascending to the musical-poetic art of troubadours and truvers).

Being almost the latest carrier of truver's art and one of the Ars nova ideas originators, G. de Machaut created the first ever four-voice mass with a developed cyclical structure, as well as numerous motets, single and polyphonic songs (ballads, songs, rondo). His work contributed to musical professionalization, to expansion of emotional expressiveness and composer's writing tools. Focused on a new musical-poetic synthesis with a predominance of vocal origin, the composer's creativity has substantially enriched the secular musical sphere with an individual lyrical context, combined with sophisticated intellectualism and prudence in organizing the structural-compositional parameters of the artistic whole.

According to T. Livanova, F. de Vitry and G. de Machout, "were already full masters of intellectual composition, paying tribute to the rhetoric in spirit of their time, persistently bringing poetry closer to it" (Livanova, 1986). Spiritual energy and creative intentions of the brightest Ars nova masters contributed to establishment of new musical traditions in both spiritual and secular spheres, also to formation of new genres, as well as to advanced polyphonic thinking in the art of French presenters (G. de Machaut, F. de Vitry, I. Caesaris, I. Carmen), Italian (F. Landino, Gerardello, Nicollo from Perugia, Giovanni from Florence, Jacopo from Bologna) and other European composer's schools. The creativity of Ars nova composers illustrates humanistic intentions, reveals a new understanding of music as a form of intonational reflection of the world's picture and of a particular artistic field, capable to embody spiritually elevated origins, subtle manifestations of feelings and emotional sphere of a human.

Conclusion

The emergence of composer's phenomenal figure and musical authorship sphere in European culture had quite complex and specific character. It was carried out in dynamics of the most powerful historical, socio-cultural and aesthetic-artistic transformations and occurred in the context of general authorship phenomenon institutionalization, gradual growth of individual creativity and tendencies of European musical culture textualization – the emergence of written sign and symbolic melos fixation system, which fixed some artistic content. Cultural genesis of composer's and individual musical authorship phenomena is historically rooted in cultural consciousness of late Antiquity and Middle Ages. Its spiritual sources include multifaceted, multi-ethnic and anonymous culture of oral tradition, folklore and Christian singing practices, as well as traditions of instrumental improvisation that have become a solid foundation for musical professionalism and a creative impulse for European music evolution.

- Within the historical limits of the Middle Ages composer's and musical authorship phenomena were formed under the conditions of coexistence in musical culture: 1) professional art of spiritual and religious orientation, which occupied a leading role and status in society, and was presented by the activity of monks-musicians in the sacral temple atmosphere.
- Amateur and semi-professional secular art, developed in a court-aristocratic sphere and connected with the knighthood.
- Urban practices of musicians-artisans and syncretic folk artists.

The birth of composer as a creativity subject and musical professionalism's carrier was stimulated by the need for an everyday vocal-choral practice, which was conditioned by that time spiritual context, its intention to a theocentric world's picture, dominant religious-Christian outlook. This process was determined by the semantic role of music in the system of Christian worship, the importance of sacred genres, which reflect the structure of religious consciousness. Anonymity, priority of a collective principle over individual one, the subordination between universal and singular, orientation on the strict musical processes' regulation, tradition and canonism determined a leading paradigm of a medieval master's musical creativity, whose spiritual support based on universal religious focus and belief in High Order, in Absolut.

The dynamics of the emergence of composing as a cultural phenomenon is interrelated with an increasing independent status of music as an art, its increasing tendencies of secularization, delimitation of composition and performance spheres, as well as the development of author's writing norms. Acceleration of musical professionalization tendencies, an increasing virtuosity of polyphonic writing are the essential development and unification tool for the presenters of secular and spiritual traditions of the Middle Ages musical culture.

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